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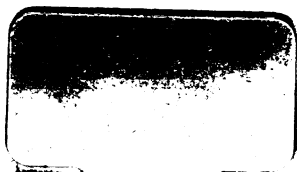
CAMERON'S ETCHINGS.
WEDMORE.

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**CAMERON'S ETCHINGS: A STUDY &
A CATALOGUE. BY FREDERICK
WEDMORE. LONDON: R. GUTE-
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MDCCCIII.**

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A NOTE ON CAMERON'S ETCHINGS.

§ With the fame or merits of D. Y. Cameron as a painter, I, in my deep affection for good Etchings, am not, at the present time, at all concerned. I study him as an etcher—happily sure, while doing so, that the medium in which so much of his work has been accomplished is one fitted peculiarly to reveal a personality, to display a temperament, as well as to afford occasion, obvious and abundant, for ingenious exercises in *technique*. A true and instinctive artist, Cameron with but one or two exceptions has applied his art of Etching only to themes which it was fitted to adequately treat ; and he would not have etched so much—with assiduity and energy, with ever gathering skill and with romantic devotion—if the things he cared for had not been pre-eminently things which Etching is adapted to render.

§ ‘What are these things ?’ one asks one’s self, or, that the question may be answered more immediately and briefly, ‘What things are they not ?’ The history of Etching has not disclosed that Etching is adapted to the subtlest modelling of the figure. Rembrandt’s triumphs and Vandyke’s—again, remember, with subjects always chosen discreetly—do nothing to prove that the whole range of Portraiture lies open to the etcher’s attack, for there are themes in Portraiture of which Colour is almost the essence, and to true Etching Colour is inevitably denied. Even in Land-

scape, so much of whose interest lies in the disposition and the swell of line, there are scenes which call to be translated in a medium more fitted to the evanescence of atmospheric effect. The true etcher does not tackle such scenes. In Portraiture he shuns generally the person who has not strength or subtlety of character; in Landscape he oftenest avoids the place of which the main attraction is not in its lasting line.

☛ In one thing, however—in Architecture, which the great Rembrandt chanced to etch but little—in Architecture, whether grand or humble—whether of temples touched by Piranesi or of decaying wooden warehouses living for ever in the art of Whistler—there is nothing that the etcher is chary of approaching; and though the Figure to some extent, and Landscape happily in much more noteworthy measure, has engaged the labour of Cameron, and though upon pure Ornament he has bestowed no inconsiderable or unsuccessful thought—for that way his tastes have sometimes taken him—it is as an etcher of Architecture, or architectural scenes, as one who is alive, not only to a building's beauty, but just as much to its associations and the charm of its mystery, that Cameron must greatly be regarded. And recognising the noble volume of Mr. Cameron's performance with architectural themes, we shall do well to ask for one minute the question, 'How is Architecture to be drawn?' There are so

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many ways of drawing Architecture. What is the right way for an etcher ?'

§ Architecture, if it is to be the leading feature, the dominant motive, in any given print, must be drawn with what is scarcely less than an architect's knowledge ; but, to boot, there must be conveyed into its representation a personal sentiment—some signals of its purpose, of its surroundings, it may be even of its history—which an architect himself may properly feel, but which it is no portion of his business, in any drawing he may execute for purely practical objects, to express and convey. The picture in which Architecture is the dominant motive—whether that picture be etching or painted canvas or water-colour—must be something very different from the architect's 'elevation.' It must express more, because, as I have said or implied, it must express either age, or history, or personal feeling, or contemporary human association ; but in another sense it is true likewise that it must express less, because it must have reserve and reticence as well as exposition : it must encourage the idea of mystery, a place not penetrated to the remotest end ; a structure after all that just a little eludes you—that is not absolutely or at once within your grasp. The idea of infinity must be encouraged : the imagination of the beholder must be tempted to come forth, to meet, half-way upon the artist's course, the imagination of the artist. So has

Architecture been etched, and nobly etched, by Méryon. So has it been etched, gracefully, elusively, suggestively, by Whistler. So has it been etched, sternly and grimly, yet at need daintily and delicately too, by D. Y. Cameron.

§ Mr. Cameron began to etch in 1888. Among the first of his performances were the plates of the Clyde Set,* which, because they were so very tentative, so very experimental, so wanting in the personal note which afterwards became his charm, I shall not in the Catalogue describe. In common with a few more etchings similarly early—when he was feeling his way—they are but little for the Collector. At first it would appear that he had hardly seen good work. Then, as one expects in a learner, the influence of people whose art he has got to know, is suddenly too apparent. But, from the time that he is fed at all from the outside, he is fed at least upon the Classics. Whistler, Méryon, Rembrandt—his practice at all events is guided by the practice of no weaker men. And, gradually, a youth of many deficiencies and some parts, became a man of great parts and

* The twenty pieces, published by E. & E. Silva White, of Glasgow, are as follows: 'The Source,' 'Upper Clyde Valley,' 'Clyde at Symington,' 'Tillietudlem,' 'Bothwell,' 'Victoria and Albert Bridges,' 'Glasgow Cathedral,' 'Broomielaw and Railway Bridges,' 'Glasgow Harbour,' 'Clyde at Govan,' 'Cardross,' 'Dumbarton,' 'Greenock,' 'Ardrossan,' 'Ayr,' 'Arran,' 'Lochranza,' 'Kilbrannan Sound,' 'Culzean Castle,' 'Ailsa.'

some deficiencies ; and the man of great parts and of some deficiencies has become in his mature labours a veritable Master.

§ And when '—it may be asked—' with Mr. Cameron, does maturity begin ? ' It is marked by no special date. We associate it rather with the gradual predominance of the excellent over the experimental ? It cannot be denied to the simple exquisiteness of the ' Highland Kitchen '—early as that plate is—nor to the better performances amongst those of the Dutch Set of 1892, nor to the satisfactory plates (and there is marked increase in the number of them) in the North Italian Set, of 1895 or 1896, nor, of course, to the best pieces of the London Set of only four years ago : ' The Admiralty,' very notable ; ' Newgate,' most impressive, most imaginative, most rightly energetic of all—a thing as solid as the mountains, and as gloomy as a Death with no hereafter. And yet, maturity, not denied, as I say, to any of these pieces—nay, by them so abundantly and finely evidenced—might scarcely be affirmed of, or would scarcely be suspected in, the tiresomely laborious ' Chartres ' of only last year. Jove nods. The artist now and then descends, even to-day, from his appropriate level. Most of his recent work is actual triumph ; but, to the end, he must be, now and then at least, creature of impulse and of mood, as well as of mere technical accomplishment possessed with firmness.

§ The architectural work of Cameron is, for the most part, like Méryon's, deliberate, closely-planned engraving—a thing conceived with joy or passion, but wrought out with undeterred and with untiring effort, if, likewise, with splendid unity. The landscapes have been less paused over; and, not on this account, but by reason of a certain weighty hand, a certain visible disregard of atmospheric effect, they are less evidently attractive. To me, at least, their virtues have but gradually appeared: only slowly have I had wit to recognise, save in a piece so universally appealing as 'The Border Tower,' how incompatible, not only with popular seductiveness, but with many a fascination one may legitimately look for, was the austere, decisive composition, the finely sustained balance between light and shade, the general massiveness and the peculiar gravity, which, in the best of his landscape etching, Mr. Cameron has so amply secured. Thus 'Ledaig,' in its most desirable condition; thus 'A Dutch Village;' thus 'A Rembrandt Farm,' take their place rightly by the side of such representation of the sombreness of cities as is afforded by the 'Porto del Molo,' by the 'Siena' and the 'Loches'; by the side of such representation of the magic grace of the Venetian Gothic as is made in the 'Ca d'Oro' for our most justified delight; by the side of interiors of subtle illumination, like the piece known

as 'An Italian Wine Farm,' or of the curious, homely interest of various every-day business, like that etching of 'The Smithy,' which dates from 1894. In the several departments of his labour then—in Landscape, Architecture, Interiors, more especially, though likewise in occasional Ornament and Fancy, and in scenes about the docks and quays and tidal rivers that flow through modern towns—Mr. Cameron, producing by his early middle age nearly two hundred pieces, has produced some thirty or forty prints from which the term of 'master-piece' is not in justice to be withheld.

§ With very few exceptions his plates have been issued only in states in which the intention of the artist is represented rightly. An avoidance of steel-facing, the greatest possible care about the printing and the paper, the resolution to destroy a copper before ever it is possible that it can have materially suffered from the call that has been made upon it—some two or three dozen impressions perhaps, and often not as many—all these precautions effectually prevent Mr. Cameron's prints from ever being common. When so much of the work—of the later work particularly—is done in dry-point, impressions, of course, differ widely—afford opportunity for the exercise of observation and choice; but none are actually bad—and the impressions altogether, how few! As an incentive to the Collector, as a joy to

his human feebleness, I know nothing more stimulating than this fact. May I irreverently suggest that to a well-to-do person, generally, the rarity of the piece—be it Rembrandt's, Méryon's, Whistler's, Cameron's—is about as pleasure-giving as is the grace or majesty of the performance. Ardent is the Collector when his chase is beset with difficulty ; and cold, I have noticed, is he in presence of the beauty that is upon the street.

FREDERICK WEDMORE.

CATALOGUE.

1.—A PERTHSHIRE VILLAGE. A broad village street ; cottages, trees ; and the shadows of trees falling across the sunny road.

$5\frac{1}{4} \times 8\frac{1}{8}$.

1888.

2.—CLYDE NEAR CARMYLE. The scene is chiefly woodland, with a broad river flowing between massed trees.

$7 \times 9\frac{7}{8}$.

1889.

3.—THE SANDS OF ABERDEEN. A view of sand and sea ; boats beached, and on the distant waters.

$5 \times 10\frac{1}{2}$.

1889.

4.—DUNDEE. You look from under a shed, which has an anchor in the foreground, to a quiet water which a man is ferrying himself across, and to the dark town with spires and ship-masts.

There are very few impressions.

$6\frac{1}{8} \times 11$.

1890.

5.—BENNAN. A view of sands and cliff, with, to the left, the ribs and other wood- and iron-work of a boat broken up.

6×10 .

1890.

6.—PERTH BRIDGE. A bridge in middle distance crosses a placid river. The town—with great church spire close to the bridge—is grouped to the right.

$4\frac{1}{2} \times 8\frac{7}{8}$.

1890.

7.—A HIGHLAND KITCHEN. A white-capped woman stands in the middle of the Highland Kitchen. A small arm chair behind her.

Of this delightful little plate there are only three or four impressions.

$4\frac{1}{2} \times 4\frac{3}{4}$.

1890.

8.—GREENOCK. Looking across the water to a quay. Shipping alongside ; and beyond this, a mass of houses, domes, and towers.

The fine completed state has, to the left, the ropes and woodwork wanting in the trial proofs.

$8\frac{3}{8} \times 14\frac{3}{8}$.

1890.

9.—A FISHER LASS. A strapping woman—who is the fisher “lass”—standing in wooden shoes, and with her hands behind her.

$4\frac{1}{8} \times 1$.

1890.

10.—THREE BARROWS. Some one is standing under an umbrella, and beyond him are two-wheeled carts. Many shops.

$1 \times 6\frac{3}{8}$

1890.

11.—WHITE HORSE CLOSE. Seen from the Close itself. There face us gabled houses in strong light and shade. A clothes line crosses the Close, and to the right a flight of external steps leads to a humble house door.

In this place—now destroyed and rebuilt—Dr. Johnson stayed when in Edinburgh.

$4\frac{1}{4} \times 7\frac{1}{8}$.

1890.

12.—THE BEGGAR. A young woman leaning forward; her arms behind her, and a child held at her back.

$4\frac{7}{8} \times 2\frac{1}{2}$.

1890.

13.—TWEEDSIDE. An almost empty foreground, with great expanse of water, beyond which is a gently rising country.

$6\frac{1}{8} \times 9\frac{7}{8}$.

1890.

14.—TAYSIDE. In middle distance, meadows shelve to the edge of a broad river. Cows in the shallow water to the left, and in the distance, a church spire.

$6\frac{1}{8} \times 11$.

1890.

15.—LOAFERS. View on a Quay, with open water. A low erection to the left, chiefly in shadow, and standing on the Quay are several figures, outlined strongly.

$6\frac{3}{4} \times 11\frac{1}{8}$.

1890.

16.—HOUSES OF PARLIAMENT. A hasty and slight sketch of three arches of Westminster Bridge, and the Houses of Parliament, seen from the River.

$3 \times 7\frac{7}{8}$.

1890.

16

17.—THAMES WHARF. Facing us, one tall old warehouse, of which the topmost storey has an arched window surmounted by the advertisement of 'Daily Telegraph.' Steps lead into the warehouse from the water, and boats gather about them.

$7\frac{1}{2} \times 3\frac{1}{2}$.

1890.

18.—THAMES WAREHOUSES. Facing us, an old warehouse with projecting windows, and a balcony. It is flanked by taller warehouses.

$7\frac{1}{2} \times 3$.

1890.

19.—THAMES BARGES. To the left, a bit of Riverside warehouse, seen in perspective. The middle of the piece is filled by a group of barges, one of which bears the name 'Dora.' Beyond them are two bridges.

$9 \times 5\frac{1}{2}$.

1891.

20.—SHOPPING. Two women standing apart in an empty and sunny street. A line of small shops in the background, 'Vegetables, Fish shop, Solomon Salmon Fishmonger.'

$4\frac{1}{2} \times 9$.

1891.

21.—MESSAGES. A woman, in a cloak and a low hat, against a very small-paned window. She bears a letter bag.

$5\frac{1}{2} \times 2\frac{1}{2}$.

1891.

22.—ACROSS THE SANDS. A girl in wooden shoes, wheeling a barrow. Cottages in the distance, and their reflection in the water.

4×3 .

1891.

23.—THE VETERAN. Head and bust of an elderly and thin faced man, with high brow, scanty hair, and dark moustache.

There are three proofs of an early State, in which, on the left side of the chin, a little space, afterwards filled with lines, is absolutely blank.

$9\frac{1}{2} \times 6$.

1891.

24.—OLD AGE. Head and bust of a seated woman, elderly and capped, seen almost in profile. Below the head the lines are hardly more than indicative.
 $8 \times 6\frac{1}{2}$. 1891.

25.—WESTPORT. Looking along a quay, with two great sheds in middle distance. Masts, lamp-posts, grimy Scottish houses.
 $7 \times 10\frac{1}{2}$. 1891.

26.—GREENDYKE STREET. A woman's figure in the foreground. Behind her is a passage, dividing two old houses—the left one, with a high tiled roof, broad chimney, and picturesque light and shadow, bears the inscription, 'Cast-off Clothing.'
 4×6 . 1891.

27.—OLD HOUSES, GREENOCK. A quaint old Quay, with gabled houses, of which the lower floors are occupied by 'George Dunlop, junior.' Barges against the Quay side, and, in front of them, floating timbers.
 $5\frac{7}{8} \times 9\frac{7}{8}$. 1891.

28.—UNICORN, STIRLING. On a slender carved pillar, like a market cross, is placed the unicorn, in stone. Behind it, one quaint house, with deep tiled roof: the shop against the pavement kept by 'D. Macpherson.'
 $7\frac{1}{2} \times 3$. 1891.

29.—STIRLING TOWN. The view is mainly of roofs, with a clock tower beyond them; but large, in the right foreground, in deep shadow, is the corner of a Gothic building, with window and with buttresses—the Grey Friars Church. Two trial proofs before the window was enriched with shadow.
 $6\frac{1}{2} \times 10$. 1891.

30.—SUNSET. A broad, light river; a dark landscape; and a setting sun. There are only three impressions.
 $5\frac{3}{4} \times 9\frac{3}{4}$. 1891.
18

31.—BEGGING. This small dry-point represents a bareheaded beggar, squatting, and seen in profile. There are only four impressions.

$2\frac{1}{2} \times 1\frac{1}{2}$.

1892.

32.—BROOMIELAW. The bow of a vessel and two men and a post in the immediate foreground. In the distance are apparently two bridges.

$6\frac{1}{2} \times 13\frac{1}{2}$.

1892.

33.—THE STEPS. A flight of roughly cut stone steps, with small trees at the top of them.

$9\frac{1}{2} \times 3$.

1892.

34.—ROWALLAN CASTLE. In middle distance, the flight of stone steps, straight before us, lead to the open entrance to a sombre castle. The entrance flanked by towers; a girl is half way up the steps, and two women pause in the foreground.

$11\frac{1}{2} \times 4\frac{1}{2}$.

1892.

35.—ROWALLAN'S TOWERS. In a plate greatly shadowed, the light falls upon the upper storeys of the towers seen in the preceding print. They are beheld, now, more from the side; and, through an open arched gateway in the wall, is seen the bottom of the flight of steps. The sky is crossed by dark tree branches, and in the sombre foreground there is a meditating figure.

$11\frac{1}{2} \times 6\frac{1}{2}$.

1894.

36.—THE STAIRS, ROWALLAN. The balustrated stairs rise straight in front of you. An arch at the top. Low in the right foreground stand two women, seen in profile.

$9\frac{1}{2} \times 7\frac{1}{2}$.

1892.

37.—LOWLAND RIVER: AN ETCHING. A stretch of river, with light tree trunk in the foreground to left, beyond which are dark trees and a low cliff, opaque in effect through over-biting. The artist, being dissatisfied, issued but two or three impressions before destroying the plate.

$7\frac{1}{2} \times 12\frac{1}{2}$.

1892.

38.—ALKMAAR.—A swift sketch of low, commonplace houses, with a few people in mid-distance, and a girl's figure in the left foreground.

This is the first of the Dutch Set—twenty-two subjects—No. 38 to No. 59—ten complete sets and a few separate impressions.

$4\frac{7}{8} \times 5\frac{1}{8}$.

1892.

39.—VAN OG'S. The long, low buildings of a tannery—Van Og's—and the base of a windmill are in the middle distance. A barge in the foreground.

Three or four trial proofs before the reduction of the plate to the measurements given. In these proofs the windmill is almost intact.

$3\frac{1}{8} \times 8\frac{7}{8}$.

1892.

40.—FLOWER MARKET. Under an awning, in the middle of the picture, a large stall laden with flowers. People cluster around, and to right and left further stalls are indicated. I have elsewhere remarked that this is one of the few subjects unfitted for the medium chosen—the charm of colour being indispensable to the theme.

$7\frac{1}{2} \times 10\frac{1}{2}$.

1892.

41.—LADY OF HOLLAND. Large head and shoulders of a woman looking to the left. She wears a cap bedecked with Dutch jewellery, and is seen against a dark background.

$6\frac{5}{8} \times 6\frac{1}{2}$.

1892.

42.—THE DOLPHINS. From some steps in the foreground you face a quaint Dutch house, with great carved dolphins high upon it.

A trial proof with the figures smaller.

10×4 .

1892.

43.—ZAANDAM WINDMILLS. From under a shed you look on a canal with boats, and on a wide flat distance, bestrewn with windmills.

3×7 .

1892.

44.—OUDE KERK, AMSTERDAM. From a boat on the Canal is seen the corner of the busy town, with

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the church rising on the left hand, and various houses on the right.
 $8\frac{1}{2} \times 9\frac{7}{8}$. 1892.

45.—STORM : SUNSET. Looking along a flat, dark country, to the sunset. Windmills mark the distance, and heavy ominous storm clouds gather round an open space of sky aglow with colour.
 $4\frac{7}{8} \times 5\frac{1}{4}$. 1892.

46.—THE ROKIN. The narrow street of a Dutch town is crossed—in middle distance—by an arch. A woman and a lamp-post in the foreground. Trial proofs before the bars in the window over the lamp, and before much work upon the house on the right by which an admirable picture is for the first time realised.
 $4\frac{1}{2} \times 6\frac{7}{8}$. 1892.

47.—VAN DER DEEVILIJ. A quaint Dutch house seen from a barge. Another barge, "De Twee Broeders," lies before the steps of the quay.
 $8 \times 2\frac{1}{8}$. 1892.

48.—MARIJ. A youngish woman sitting on a window-sill : a thrown back shutter upon either side of her, and below her, what appears the top of a canal-side post.
 $8\frac{1}{8} \times 4\frac{1}{2}$. 1892.

49.—THE ARCH. The arch, in middle distance, crosses the narrow way. Above the arch, blank wall : then windows, in two storeys.
 9×3 . 1892.

50.—DUTCH DAMSEL. High in the plate, the head of a Dutch girl, facing us, with stiff hat, stiff collar, and many ornaments.
 $10\frac{1}{2} \times 7\frac{1}{4}$. 1892.

51.—MARKET BOAT. Old timber sheds and dwellings in the sunshine, on the edge of a canal, on which is moored the market boat, with sitting and standing figures.
 $5\frac{1}{2} \times 7\frac{1}{2}$. 1892.

52.—CANAL : AMSTERDAM. Looking partly across, and partly down, a broad canal, edged with buildings and traversed by a wooden drawbridge.
 $5\frac{1}{8} \times 6\frac{1}{2}$. 1892.

53.—JAN. A fisherman with a net, on a wide coast.
 $3\frac{1}{8} \times 4\frac{7}{8}$. 1892.

54.—DUTCH FARM. On a wide canal, in the country, are two barges, and behind them the low thatched and tiled buildings and short wooden tower of a Dutch farm.
 $4\frac{1}{4} \times 8\frac{7}{8}$. 1892.

55.—WINDMILL. At a canal side, a windmill rises in the foreground, to the left. In the distance are other windmills and low buildings.
 $9\frac{7}{8} \times 11\frac{1}{2}$. 1892.

56.—FISHER FOLK. A group of fisher men and women ; and, in the centre of the picture, the tall masts of the boats above the heads of the fisher folk.
 5×7 . 1892.

57.—WAVES. High in the distance and very small, a line of rolling sea, and a man standing with a fishing net.
 $1\frac{1}{8} \times 5\frac{3}{8}$. 1892.

58.—INTERIOR : HOLLAND. A low, long, timbered interior—probably a warehouse—with figures to the left and in the distance.
 $5\frac{3}{8} \times 10\frac{7}{8}$. 1892.

59.—TABAK EN SIGAREN. A quaint Dutch shop seen from the street, the door half open. Shutters lie on the causeway, and there is a stall in front of the square window panes. In the corner of the plate, Mr. Cameron has inscribed 'Alkmaar.'
 $3\frac{1}{8} \times 6\frac{1}{2}$. 1892.

60.—CORNER IN AMSTERDAM. Some delicately drawn, tall, timbered houses, seen across a canal, one of

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them bearing the inscription 'Instrument Fabrick A. J. Shokking Opticus.'

The only two impressions are trial proofs, of which the second is more worked upon; a dark post is now in front, on the left side; three squarish windows—one below the other, rather to the left—are filled with various light and shade, and on the right hand of the picture, the shading is continued, and the place a little more defined.

$6\frac{1}{2} \times 5$.

1892.

61.—UTRECHT. Barges on a canal. One of them bears the name 'Utrecht.' Above them, the grouped low houses of a town, in sunlight, and the top of a church tower, with tall pierced windows.

There are only two or three impressions.

$2\frac{1}{2} \times 7\frac{1}{2}$.

1892.

62.—THE REMBRANDT FARM. A large flat land with windmills to the left, beyond a river, and, in the right foreground, the grouped buildings of a Dutch farmstead, and a tall bare tree.

A plate, half reminiscence, half invention—done under the influence of Holland and of Rembrandt.

$5 \times 10\frac{1}{2}$.

1892.

63.—THREE VAGRANTS. A group of three bare-headed women, in a flat meadow. One has a child upon her back.

$5 \times 5\frac{1}{2}$.

1893.

64.—HAARLEM. In the foreground are a canal, barges, and great windmill, chiefly in shadow. A slender wooden bridge crosses the canal in mid-distance, and behind this rises in sunlight the delicately drawn stately fabric of the Cathedral.

$8\frac{1}{2} \times 11\frac{1}{2}$.

1893.

65.—DUTCH VILLAGE. In the foreground, a canal crossed by a one-arched bridge. Behind this are thatched houses, in strong light and shadow, and a short church tower with straight top.

There are four trial proofs. The issued state of this

scarce and finely composed piece has trees on either side the church; another barge, with a man seated, in the left foreground; and some additional definition of the landscape in the left middle distance.

$7\frac{1}{8} \times 12\frac{1}{8}$.

1893.

66.—THE PALACE, STIRLING CASTLE. The upper part of the plate chiefly in shadow; the lower chiefly in light. An angular woman, with cap and cape, steps along the foreground. Behind her is the rich and intricate architecture—doors, windows, arches, looking out upon the courtyard.

$10\frac{1}{2} \times 5\frac{1}{2}$.

1893.

67.—INTERIOR: PERTHSHIRE. The interior of a timbered building, half granary, half stable. Small figures seen beyond, through an open door.

$6\frac{7}{8} \times 10$.

1893.

68.—A LOWLAND RIVER: A DRY-POINT. Masses of trees in shadow in the foreground, and a gleaming river enclosed by hills, behind which the sun sets. There are but five impressions of this dry-point.

$6\frac{1}{8} \times 8\frac{1}{2}$.

1893.

69.—LECROFT.—A river crosses a flat landscape: farm buildings on the left are overhung by trees.

A trial proof—of a pleasanter effect in composition—has but one tree over the farm buildings, and fewer objects in the immediate foreground.

$7 \times 13\frac{1}{2}$.

1893.

70.—LANDSCAPE WITH TREES. A sedgy stream, narrowing in the distance. Dark trees on either side, and an effect of sunset. A dry-point: only four impressions.

7×10 .

1893.

71.—BORDER TOWER. A road, raised just a little above a watered country, makes straight for the plain. A low cottage is in the left foreground; and, in mid-distance, one or two trees by the roadside, and the solid Border Tower.

$7\frac{1}{2} \times 10\frac{1}{2}$.

1894.

72.—OLD HOUSES, STIRLING. There face you, closely, two or three squalid, age-worn houses—one of them with a turret. A door next to the turret gives entrance to a passage, through the open end of which are seen two little figures in the light of the next street. Three or four trial proofs with the plate larger, and the subject less effective.

$9\frac{3}{8} \times 5\frac{1}{2}$.

1895.

73.—TINTORET'S HOUSE. The delicately sculptured corner of Tintoret's house—the Palazzo Camello—with *loggia*, surmounted by balcony. Lower, beside the angle of the wall, is seen a little tiled roof and simple window, and against these, curves, large and light in the foreground, a Venetian mooring-post.

This is the first plate of the rare North Italian Set—twenty-eight etchings, issued by Mr. W. B. Paterson (No. 73 to No. 100).

$9\frac{1}{2} \times 4\frac{1}{2}$.

1894.

74.—ST. MARK'S, VENICE. The South Aisle or the Cathedral, looking east. In the left foreground, a crucifix, and monk in adoration. High in the plate, in middle distance, a confusion of arches. The view is bounded by a chapel.

$13\frac{7}{8} \times 9$.

1895.

75.—PAOLO SALVIATI. The head and shoulders of a bearded monk, with clasped hands. His name is printed high in the plate.

$9\frac{3}{8} \times 7\frac{7}{8}$.

1895.

76.—PONTE VECCHIO. In the foreground, a balustrade above the Arno. The three arches of the Ponte Vecchio stretch in mid-distance, and above the bridge there is a glimpse of Florentine towers.

$8\frac{1}{4} \times 12$.

1895.

77.—VERONICA. In large capitals, at the top of the plate, 'Veronica, a Maid of Italy.' Below this lettering, the head and throat of a young woman, in elaborate head-dress, are seen in profile.

$11\frac{1}{8} \times 5\frac{1}{2}$.

1895.

d

25

78.—BRIDGE OF SIGHS. The picture—which is contained wholly in the upper portion of the plate—shows a glare upon the Prison, a shadow on the Bridge of Sighs, and then a wall of the Doge's Palace, very dark, save for a sculptured Neptune at the base. On the lower portion of this most fascinating plate, are, printed in the Latin tongue, three verses from the Hundred and Forty Second Psalm. $10\frac{1}{8} \times 6\frac{1}{8}$. 1895.

79.—THE BUTTERFLY. Very low in the plate is a dark, wooded landscape. Over it, by a fancy of the artist, four great butterflies flutter, and a nude child smiles and dances in air with a rose-wreath. In the Second State the plate is cut down much below the measurements given; half only of the real landscape is left, and the imagination is all gone. $7 \times 8\frac{1}{8}$. 1895.

80.—TWO MONKS. A sketch of two monks, walking together, seen from behind. $2\frac{1}{2} \times 2\frac{1}{8}$. 1895.

81.—SOLDIER OF ITALY. Half length of a soldier—presumably mounted—and with shouldered sword. $2\frac{1}{2} \times 2\frac{1}{8}$. 1895.

82.—VENETIAN FOUNTAIN. A covered well, sculptured. Three women to the right of it, and, to the left, a little bridge. $6 \times 8\frac{1}{8}$. 1895.

83.—THE MONASTERY. Steps, on which are several figures, at the foot of Monastery buildings, stretching across the plate, with a raised cross in front of them. At the bottom a Latin inscription. One trial proof is before this inscription; the First State has it; and there is a Second State with nearer steps and a balustrade all along the immediate foreground. $9\frac{1}{4} \times 11\frac{1}{4}$. 1895.

84.—SAN GIORGIO IL MAGGIORE. Low boats in the foreground. You look across the water to the

Church's front and Campanile, and to Venice stretching on either side.

9 × 15½.

1895.

85.—THE PALACE DOORWAY. The steps and the dark open doorway of a richly sculptured Palace, seen across a Canal. Two mooring-posts rise out of the water, and a woman stands against a column of the doorway.

9½ × 11½.

1895.

86.—FATHER AMBROSE. A bearded monk, in vigorous middle age, genial of countenance, is seen in profile.

One trial proof without the cross upon the sleeve, and before the inscriptions, which, in the published State, are at the bottom of the print.

12 × 9.

1895.

87.—VENICE FROM THE LIDO. The line of Venice, dark on the horizon, bounds the lagoon waters. In the right foreground a Lido balcony is lightly sketched. A gondola in mid-distance, and many a barca near the town.

7 × 13½.

1896.

88.—TWO BRIDGES. Under a sky, divided sharply between light and darkness, a river sweeps through a flat land, at the edge of a city.

8½ × 10½.

1896.

89.—THE WINE FARM. The dark interior of an Italian wine farm. To the left, casks and figures. An open door gives entrance, in the background, to a more illumined passage, which, in the finest impressions only, gleams gem-like in a great setting of shadows.

8 × 10.

1896.

90.—THE CONFESSIONAL. A Church aisle, with two small kneeling figures to the left, and, to the right, a woman at a Confessional. Under a window, in the distance, are two other figures.

7½ × 5½.

1896.

27

91.—PASTORAL. Landscape with figures: a stream in mid-distance, and a three-arched bridge. At the extreme left, tall, dark tree-trunks.
 $3\frac{1}{2} \times 6\frac{1}{2}$. 1896.

92.—VIA AI PRATI. A street scene in Italy, half fancy and half fact. In the foreground, monks and a crucifix, and in the distance a great illumination round a larger crucifix in front of a Renaissance church. At the bottom, the inscription 'Via ai Prati di oregina Genoa.'
 $6\frac{1}{2} \times 4$. 1896.

93.—LADY OF GENOA. A cloaked figure, with long low cap, looks to the right.
 $4\frac{1}{2} \times 1$. 1896.

94.—LANDSCAPE WITH TREES. Dark, wooded foreground, through which a figure plods. To the right, a castled eminence, and before us a wide champaign.
 $3 \times 8\frac{1}{2}$. 1896.

95.—SKETCH OF VENICE. To the right, is the Riva; in the distance, the clustered town, with the now vanished Campanile; in the foreground, boats with spread sails.
 $2\frac{5}{8} \times 7\frac{1}{4}$. 1896.

96.—PORTO DEL MOLO, GENOA. Looking towards the heavy city gate, and through it to the illumined street, beyond. A white figure in the foreground, walking towards the gate. A seated figure, to the right, is seen in shadow.
 Two or three trial proofs in which the sky in left-hand corner is simply inked: not etched.
 $7\frac{3}{8} \times 6\frac{1}{2}$. 1896.

97.—FARM GATEWAY, CAMPAGNETTA. Through a dark, narrow gateway, of architectural pretensions, one sees some sunny ground, encompassed by houses. A further arch is in the distance, and, beyond it, open country.
 Three or four trial proofs before the gateway and surrounding wall were entirely darkened.
 $10\frac{3}{8} \times 6\frac{3}{8}$. 1896.

98.—CHURCH INTERIOR, VENICE. An absolutely dark interior, with an open door. Two figures stand in the doorway, and beyond there is the light on a Venetian Canal.

There are two proofs taken when the plate was larger, much of the church flooded with light, and a great font drawn in detail, preventing that unity of effect which was obtained subsequently.

$9\frac{3}{4} \times 4\frac{7}{8}$.

1896.

99.—VENETIAN CONVENT. A view looking along a canal, with a long one-arched bridge, and the light falling on Convent buildings, delicately drawn.

$6\frac{5}{8} \times 8\frac{1}{2}$.

1896.

100.—THE TITLE-PAGE. The plate—a beautiful Ornament of lettering, scroll-work, a winged cherub, and a Madonna against a starry sky—was wrought in honour of the North Italian Set.

There were not many impressions of any of the plates, and of the Title-Page there were very few.

$8\frac{1}{2} \times 6\frac{1}{2}$.

1896.

101.—ST. ENOCH'S, GLASGOW. The plate is occupied by a portrayal—finely wrought—of the apse of a church of "Scottish Classic," of quietude and dignity. There is light on the upper storey : most of the lower is in dark yet not impenetrable shadow.

The name of the subject and the initials "D.Y.C." are at the bottom. Done for a local volume—but there are a few proofs, with which the Collector is certainly concerned.

$6\frac{1}{4} \times 3\frac{1}{8}$.

1895.

102.—HOLYROOD. The mediæval castle, seen against a dark sky. Figures in movement, in dress of the Eighteenth Century.

Etched for and published by the Scottish Art Union.

$14 \times 19\frac{7}{8}$.

1895.

103.—THE SMITHY. The interior of a timber-roofed smithy, with a forge to the left, and, in the centre of the picture, a bench with vice attached. There is no

figure; but everywhere—on beam and floor and wall, and in the light shed through the leaded, small-paned window—are implements of work, suggesting a most busy place, only momentarily abandoned.

$8\frac{1}{8} \times 10$. 1896.

104.—**DRYBURGH.** A corner of the walls, a tall and narrow doorway, and, on the ground, dismounted small stone figures and architectural ornament displaced.

6×3 . 1896.

105.—**YE BANKS AND BRAES.** An almost empty foreground and a placid water, which, as it recedes into the distance, receives the shadow of a hillside. The plate was done for an expensive Scottish publication upon Burns, and there are very few proofs before the issue in the volume.

$5\frac{1}{8} \times 7\frac{7}{8}$. 1897.

106.—**LE PUIITS.** A monk stands on stone steps in a dark entry. A small roofed wall is to his right.

The First State—which is scarce—has the monk in white. In the Second State the monk is in black.

7×5 . 1897.

107.—**DIEPPE CASTLE.** On the rough ground above Dieppe, Dieppe Castle extends itself to right and left from a corner Tower. The right side chiefly shadowed: the left, chiefly in light. A three-arch bridge gives access to the Castle, and at the bridge's end there is a flutter of banners.

$9\frac{5}{8} \times 16$. 1897.

108.—**OLD HOUSES, ROUEN.** The lower portions of old timbered houses, in Rouen. There are only two or three impressions.

$5\frac{1}{4} \times 7\frac{7}{8}$. 1897.

109.—**COUR, RUE AMPÈRE.** This print was published in a volume. One or two proofs exist.

1897.

110.—**COUR DES BONS ENFANTS.** A courtyard

in a French provincial town—Rouen—with much timbered work, and in the distance a balcony of fine late Gothic carving.

The rare First State is before much work around the window over the balcony. In the Second State the background is darkened by this work.

$9\frac{1}{8} \times 12\frac{1}{4}$.

1898.

111.—GARGOYLES. The gargoyles—all to the left—project from the wall of a building, which is Stirling Palace. In mid-distance there is an open door, beyond which are two Highlanders. To the right, a parapet. There are two trial proofs with the plate half an inch broader.

$11\frac{1}{2} \times 6\frac{7}{8}$.

1898.

112.—THE VALE OF CLYDE. A reach of the Clyde, towards evening. Two birch trees to the right—light against darkness—and woodland in mid-distance.

$6\frac{3}{4} \times 11\frac{7}{8}$.

1898.

113.—THE PALACE OF THE STUARTS. To the right a group of Fifteenth Century Scottish buildings brilliantly illuminated. On a height overlooking the plain.

The First State is before any work on the round towers of the gateway to the extreme right. Very rare.

In the Second State, the form of the towers is much defined, and several figures are introduced between them.

$9 \times 12\frac{1}{8}$.

1898.

114.—BROAD STREET, STIRLING. Looking down a wide street, to sunlit houses, which cross the end of it. A curved iron step rail in the left foreground; then a lamp; then the Town Cross—the 'Unicorn.' The grey house to the left of the deep shadow that surrounds the Cross, was Darnley's house.

$9 \times 11\frac{7}{8}$.

1898.

115.—BOQUHAPPLE. In the foreground, stand, apart from each other two, stunted trees. Behind the one to the left, a cluster of houses and farm buildings, seen in great detail and in mid-distance, against a clear sky.

Trial proofs, before the plate was lowered and narrowed to the measurements given, disclose, to the right, a hill lost in the published State.

$4\frac{1}{8} \times 10\frac{1}{4}$.

1898.

116.—LEDAIG. It is a wide landscape of the Scottish lowlands. A wooden fence in the right foreground : beyond it, the shadowed pools of a marshland. A gleam of sunshine traverses the middle distance, falling on field and farm. Trees rise behind the flatness of the land, the scene is bounded by rocky hills.

The First State—as described above, and measured below—is extremely desirable, and of the greatest rarity.

In the Second State the plate is greatly cut. Two inches are removed from the bottom, and about as much on either side. The effect altered and minimised. There have disappeared some of the finest features of the picture, and its masculine harmony of composition.

In the Third State, the trees almost above the little hay mows on the left exist no more.

9×12 .

1898.

117.—VENETIAN PALACE. The fairy-like front of a Venetian Gothic palace—Desdemona's house—faces you on the Grand Canal. Under the rich broad balcony, three common square windows : the only visible entrance being a narrow door on the right.

$14\frac{1}{4} \times 8\frac{1}{4}$.

1898.

118.—CUSTOM HOUSE. Seen from the River. The long façade of the Custom House fills the picture. A few Thames barges are in the middle foreground, and people are in busy movement at the building's base.

This admirable print is the first of the 'London Set,' which ends with the 'St. George's, Hanover Square,' and includes all that now stand catalogued between. The work, done mainly in 1899, was issued by Mr. R. Gutekunst, in March 1900. Of the complete Set thirty-five impressions were printed, with possibly half a dozen extra impressions of the finer or more favourite subjects.

$6\frac{7}{8} \times 10\frac{1}{2}$.

1899.

119.—WATERLOO PLACE. Seen from the South.

32

In the foreground, a lamp-post for electric light ; then, a gas lamp-post, and beyond it the Guards' Monument, to left and right of which are the pillared houses of the broad Place.

$7\frac{1}{2} \times 9$.

1899.

120.—THE TOWER. A Courtyard of the Tower or London, seen from within. A battlement to the left, with path below it. An open archway in the centre of the picture, and over it two storeys of quaint, irregular buildings, of uncertain date.

7×9 .

1899.

121.—HORSE GUARDS. Horse Guards Parade, with soldiers exercising. The buildings to the left and in the background.

$4\frac{1}{2} \times 4\frac{1}{2}$.

1899.

122.—ADMIRALTY. Seen from the street—Whitehall. The picture is devoted entirely to the building : its screen with open arch and pillars, dolphins and sea-horses, and beyond that the courtyard and the main front, the top of which is beheld over the balustrade of the screen.

$7\frac{1}{2} \times 5\frac{1}{2}$.

1899.

123.—DOWNING STREET. The absolutely quiet street, seen looking towards the Park, its simple and tall houses to the right, with a wooden structure beyond them, and railings and low trees. To the left, a bit of the Colonial Office, one of its great pillars casting a shadow in the foreground.

$5\frac{1}{2} \times 4$.

1899.

124.—WATERLOO BRIDGE. Beheld in profile, looking towards the Surrey shore. A barge, with two sails spread, is in mid-stream. In the distance, high above the River, the exposed side of the first house in the Waterloo Road.

$6\frac{1}{2} \times 4\frac{1}{2}$.

1899.

125.—QUEEN ANNE'S GATE. The further end of the broad street, or open place, of that name, seen from

the west : the upper portion of the Clock Tower of the Houses of Parliament beheld above the furthest house.

$10\frac{1}{4} \times 7\frac{1}{8}$.

1899.

126.—HENRY THE EIGHTH'S CHAPEL. The window in the background, above the open doors ; the floor flooded with light ; a verger standing in front of the dark wood-work of the stalls.

$6\frac{7}{8} \times 5\frac{5}{8}$.

1899.

127.—ST. PAUL'S. The Northern shore of the River, by St. Paul's, seen from the Surrey side. Boats moored in the foreground ; then the stream ; then the massed warehouses, above which towers the dome of the Cathedral.

$6\frac{7}{8} \times 4\frac{1}{4}$.

1899.

128.—NEWGATE. The composition—which is enclosed in a roundish oval—shows, in strong light and shade, the prison entrance, narrow door and arch above it. Behind this front is absolute blackness. Three women gossip in the street.

Mr. R. Gutekunst possesses a trial proof, with a woman, large in the foreground, striding across the street. This undesirable figure—marring the sombre unity of an impressive design—was promptly removed.

$6\frac{1}{8} \times 4\frac{7}{8}$.

1899.

129.—ST. GEORGE'S, HANOVERSQUARE. The deep portico of St. George's, with its Ionic columns, seen from the South. A line of houses crosses the background, and there is a crowd in the street.

$4\frac{1}{2} \times 4\frac{1}{2}$.

1899.

130.—ROSLYN. The entrance to the Chapel. High in the composition, two open-mouthed monsters and a Norman arch, below and behind which are the pointed doorway with its clustered columns. Through the doorway a glimpse of dark interior.

There are two or three trial proofs with a large figure, afterwards happily removed.

$10\frac{1}{8} \times 7\frac{1}{8}$.

1899.

131.—THE CRUCIFIX. In middle distance the crucifix upon an arch of heavy and ornate woodwork. Behind it the high altar and East window of the church, which is Saint Maclou, Rouen.

In the First State, in the left upper corner are shown clustered columns which are afterwards in complete shadow. The lectern not all dark.

In the Second State, the shadows are intensified: the lectern black: the whole effect richer, but less transparent.

In the Third State, lights picked out here and there, restoring, or giving, brilliance to the effect.

$11\frac{1}{2} \times 7$.

1899.

132.—SAINT MARK'S : NUMBER TWO. The pulpit to the left, and in mid-distance a hanging lamp, behind which is the rose window, full of light, and the wall below in an unbroken shadow.

Three or four trial proofs in which a rich effect—maintained subsequently—is gradually worked for.

$12 \times 7\frac{1}{2}$.

1900.

133.—ABBAZIA. In the foreground, beheld from the canal, a square and richly sculptured doorway, which is the entrance to the Convent of San Gregorio, Venice. A woman is at the sun-lit entrance, and behind her the arches and light foliage of garden-court or cloister.

The later and finished impressions have added dry-point.

$11\frac{7}{8} \times 8\frac{1}{4}$.

1901.

134.—THE RIALTO. In a design of oval form, the Rialto, seen in violent perspective, from the little Quay. Old palaces, of a deteriorated quarter, their lowest storeys now turned into shops, face you across the Canal.

Four or five trial proofs, all varying, and leading from an impoverished to that enriched condition of the plate which had been always aimed at.

$12 \times 8\frac{3}{4}$.

1900.

135.—SIENA. A narrow street, of old and austere palaces. In the right foreground a buttress. Behind is seen the curving street, across which shadows fall. The left side of the plate is mainly light: great blank walls of tall

houses : then dark archways, open doorways and a projecting lamp-post. There are two cloaked figures.
11½ × 5½. 1900.

136.—VENETIAN STREET. The foreground is the meeting-place of two Venetian lanes, one of which—the Calle della Donzella—goes away to the right. The other, mainly a covered way, recedes to an illuminated distance. An open shop at the near corner, where clothes hang close to a round pillar and under roughly-formed timber-work. Quite in the background, a pilastered, ornamented doorway.

I have a group of Proofs of this quaint, rare plate, in which evanescent and often altered dry-point plays so large a part. They are, perhaps, worth describing. The First Proof is before the vertical shading of the little square near the right-hand top corner. The Second has this shading, but is before a small succession of slanting lines between two rows of horizontal shading on the round pillar. The Third has these slight works—subsequently effaced—but is before the strong dry-point line just below the darkness of the broad door in the furthest distance. It is also before the strong additional dry-point shading high on the round pillar, obliterating that small succession of slanting lines which are in this Proof only. The Fourth Proof has the additions indicated, but is still without a succession of very short horizontal lines from the top to nearly the bottom of the left-hand side of the round pillar.

The First State has these lines. The Second State—scarce also, if a little less desirable—has, in continuation of these lines, now faint, eleven much stronger lines, extending to about a sixteenth of an inch from the base of the pillar. It has likewise other touches of re-working.
6½ × 5½. 1901.

137.—JOANNIS DARIUS. The left side of the palace is a mass of windows, divided by most delicate pilasters. The right side, more open, or less occupied, has on the white wall circles of marbles. To the extreme left, a narrow canal.

Two-thirds of the edition went to America.
12½ × 6½. 1901.

138.—CA D'ORO. The richest and most delicate of the Venetian Gothic palaces, with a treble arcade to the left—the lowest with deep shadows. Between the balconied windows to the right, are square windows, enclosed in panels formed by bands of marble in low relief.

11 × 8.

1901.

139.—SAINT MARK'S: NUMBER THREE. A marble screen, surmounted by five figures of Apostles, occupies the centre of the design. Behind it is the darkness of a chapel. In the left foreground, steps of a minor pulpit, and in the right a small side-altar. In the Second State, a seated figure, under the pulpit.

10½ × 7½.

1901.

140.—ELCHO ON THE TAY. A reach of the Tay, looking West. A bank in the right foreground, with mooring-posts for salmon fishers. A building—Elcho Castle—is on the left, and dark hillsides enclose the scene.

10½ × 13½.

1901.

141.—LALEHAM. A bare, broad reach of the River: trees on both sides, and a little boat-house under those to the right.

7½ × 11½.

1901.

142.—ROSLYN CHAPEL. An interior. To the left, clustered columns, and to the right a bench on which a woman is seated.

10½ × 7½.

1901.

143.—PONTE DEL TRINITA. The bridge, at Florence, and the street in line with it, seen in perspective. To right and left, are houses of the Quay. By the narrowing of the plate, after the Trial Proofs—to the measurements given—these houses become much fewer.

7½ × 8½.

1902.

144.—DOGE'S PALACE. The picture is a view, in telling light and shadow, of the rich water-front of the Ducal Palace. To the right, the low Bridge leading to the Riva dei Schiavoni; and behind it, the Bridge of Sighs.

15½ × 9½.

1902.

37

145.—CHARTRES. Looking through the great porch of the Cathedral: statues on either side, and in the distance a crowd of figures and a shuttered house at the street corner.

$11\frac{7}{8} \times 7\frac{1}{2}$.

1902.

146.—LOCHES. The building, with an archway giving entrance to a further street, is the Hôtel de Ville of Loches, the Gothic part of which, mainly in light, is surmounted by a belfry, of which only the base is seen. The *corps de bâtiment* to the left is of the French Renaissance—François Premier. In the right foreground some humble houses, very aged, recede towards the archway.

In a Trial proof, the plate, then higher and broader, was seen to be of undesirable size. It was forthwith amended.

$10\frac{1}{4} \times 5$.

1902.

147.—ANGERS: RUE DES FILLES DIEU. A receding street of old-world houses, with timber-work and turrets. Strong shadow crosses the foreground, and by a street door under the turret a woman and child stand.

$7\frac{1}{4} \times 4\frac{1}{2}$.

1902.

148.—CHINON. A receding road—with short walls in the foreground, and an embanked pathway on the left—leads to the shadowed street, of which the chief feature is a forbidding building, with *tourelle* at the corner, and a high-pitched roof.

$6\frac{1}{4} \times 6\frac{1}{2}$.

1902.

149.—CLUNY. Looking into a courtyard, through a broad and richly sculptured doorway, which is the feature of the scene.

$10\frac{1}{8} \times 8\frac{7}{8}$.

1903.

150.—AMBOISE. A shadowed archway, with a clock and belfry high above it. A piece done in the spirit of the 'Loches,' but far less fine.

Steeled, and then issued in a publication from the 'Studio' Office, the edition was necessarily large.

$10\frac{1}{2} \times 6$.

1903.

151.—PLACE PLUMEREAU, TOURS. You face—and are very near to—a group of ancient houses in the Place. Each has several storeys. Two or three houses gabled. The house at the corner has much timber work. Others have iron balconies. All have most various windows. An arch, between quaint shops, gives access to a court or street that lies behind.

$8\frac{1}{2} \times 7\frac{1}{4}$.

1903.

152.—ST. LAUMER, BLOIS. An interior—and, both in draughtsmanship and chiaroscuro, the finest of them all. In middle distance, the clustered columns of a Thirteenth Century Church, seen at the junction of the nave and lofty choir. The nave is in full light; the choir, in great darkness.

$13 \times 7\frac{1}{4}$.

1903.

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